

СТУДЕНТ

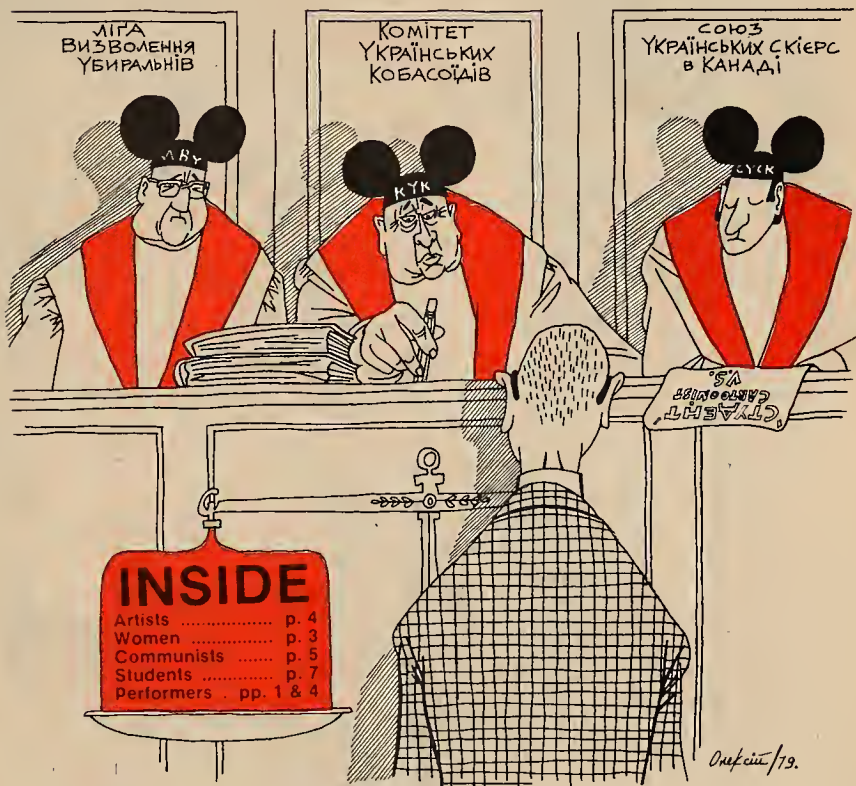
STUDENT ETUDIANT

February, 1979
Vol. 11 No. 53

ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ

25 CENTS

CANADA'S NEWSPAPER FOR UKRAINIAN STUDENTS



Education in multiculturalism or multiculturalism in education?

What is the role of multiculturalism in Canadian studies? How should education in Canada approach ethnic studies? These were some of the topics dealt with at the University of Alberta during a recent lecture given by Dr. Keith Macleod, a professor in the Department of Philosophy, History, and Sociology of Education at the University of Toronto and editor of the magazine *Multiculturalism*. His talk was sponsored by the university's Canadian Studies Department, and it brought forth a number of interesting points and a major paradox.

Dr. Macleod started by describing the purpose of Canadian studies and how concern for them has always increased with any perceived threat to the Canadian (particularly Anglo-Canadian) identity. A succession of examples was

given — the Americans in Upper Canada; the Irish in Canada West; the Continental Europeans in Western Canada; the Americans in post World War One media-land. In the 1960's a major change took place and the Quebecois finally gained enough power and self-confidence to challenge the English directly. However, this spurred a further action when the non-English, non-French element of Canada reckoned it could not accept the notion of exchanging one master for two. The idea of a bicultural state was expanded into the announcement of multiculturalism. Dr. Macleod claims that this sequence of events, coming during a period of cultural and intellectual ferment was especially timely; ethnic studies could no longer be neglected, and today they are a respectable, integral part of

Canadian history. Our country may be able to contribute to a world understanding of cross-cultural exchange, said Dr. Macleod.

The speaker then went on to show the sorts of roles education might play in developing multicultural awareness, as well as the methods under which this is currently being undertaken. At the university level these included:

1. Multicultural content added to existing courses
2. Specific courses geared to ethnic studies
3. Support of departments such as Slavic, Romance Languages, etc.
4. Establishment of academic bodies concerning themselves with a specific "multicultural" area, e.g. a centre for native studies at Trent University, the Canadian Institute of Ukrainian Studies in Edmonton

At the high school and elementary levels these included:

1. Educational for cultural and/or linguistic retention. Most often this is of the private or parochial school variety, which functions more to induct a child into the ethno-cultural community than to provide a sound pedagogical basis in studies

2. Compensatory programs. Multiculturalism programs working to provide equal opportunity for all members of a society. These are based on the assumption that some ethnic children lag behind in their education because of the school's insensitivity. Examples of this type of programming include English as a second language classes, the stemming of mass enrollments of ethnic and immigrant children into vocational programs, etc.

3. Multicultural education for cultural differentiation and understanding. Based on the "Heritage Day at Central Collegiate" model, which stresses the exotic and quaint ethnic with a few token examples of that type demonstrating a few token examples of their culture and traditions. The "differences" shown are non-threatening and it is assumed that they will go away with time. The approach carries with it the danger of being regarded lightly.

4. Egalitarian multicultural education. Perhaps the best type it involves the retention and expansion of language and heritage skills, as well as a complete incorporation into the school system. A definite commitment would be needed for this type of education; in fact, it would require support from the entire educational establishment. This would mean Anglo-Canadians would have to be sensitized to this issue, for they have been in power the longest and see any form of cultural variation as a threat to their position.

Although Dr. Macleod did a very commendable job on this portion of his presentation, he had one major failing. He had constructed his entire concept on the fact that multiculturalism is "legitimate" today, hence, it should be pursued in the field of education as a "legitimate" area of concentration. He ignored the larger question of why multiculturalism is



Literary commemoration at U of M

Happy birthday Mykola Rudenko

On December 19, 1978 the Soviet Ukrainian dissident Mykola Rudenko, former chairperson of the Helsinki Monitoring Group in Kiev and a member of Amnesty International, celebrated his fifty-eighth birthday. To commemorate this occasion, the Ukrainian Students' Literary Group at the University of Manitoba sponsored an evening dedicated to the reading of his poems.

This birthday holds a special significance for Rudenko because he is gravely ill and there is little hope he can survive another year. He is suffering from a chronic non-healing lesion on his spine incurred during the war, and is not receiving the necessary medical attention in the prison where he is serving out his twelve year sentence. Under such conditions, this is tantamount to a death sentence.

Mykola Rudenko, author of many books of poetry novels, short stories, essays and articles joined the human rights movement in the U.S.S.R. in the early seventies,



Mykola Rudenko

when he became a member of the Moscow branch of Amnesty Inter-

national. On November 9, 1976 he became the chairperson of the Helsinki monitoring group in Kiev. In February 1976 he was incarcerated in the psychiatric institution in Kiev, where he underwent a forced psychiatric examination. He was arrested on February 3, 1977 for his involvement with the Monitoring Group. Before his trial, thirty-eight writers from around the world, including A. Koestler, F. Durrenmatt, P. Chayevsky and others, presented a petition on his behalf to the International Conference of Writers which was held June 7-14, 1977 in Sophia, Bulgaria, to discuss the final act of the Helsinki Accords. The petition called for Rudenko's release. On June 30, 1977 he was sentenced to seven years imprisonment and five years hard labour.

The poetry reading was attended by over one hundred people. It was an expression of solidarity with Rudenko and all those actively upholding the principle of basic human rights.

Danya Jaworsky

St. John's Institute tour

Concert's return to Myrnam a success

Calvin Melnyk

Myrnam was recently the site of an extremely successful Ukrainian concert, which was part of the annual concert tour of northeastern Alberta organized by Edmonton's St. John's Institute. Myrnam is a small rural centre of 450 residents located twenty miles east of Two Hills.

According to St. John's rector, Mr. Valerie Eleniak, this was the first concert held by the Institute's residents (all post-secondary students in Edmonton) at Myrnam in a number of years. He further added that their last performance held in Myrnam had only around twenty people in attendance, due to poor weather conditions. This year, on January 29, St. John's made a triumphant return, drawing 311 patrons.

A number of factors did not favour such a success. Firstly, afternoon concerts are generally ill-attended, as evidenced by the Institute's concerts at Vilna (northeast of Edmonton) in the last couple of years. And secondly, Myrnam is only a short distance from St. Paul, where the same performance was to be given that evening.

The program was a showcase of various aspects of Ukrainian culture. After a less than enthusiastic opening rendition of "O Canada", the concert settled into Part One of the program — a selection of songs and dances. The dances were, on the whole, well done, but none of them really stood out as exceptional. The choir (all female this year) sang very well

under the direction of Mrs. Elsie Eleniak. The highlight of their three-song repertoire, "A kalyna, ne verba", was beautifully harmonized much to the audience's delight. Another highlight in this segment of the concert was the four-person folk ensemble. This was perhaps the first time that St. John's has ever tried this idea. It was an extremely refreshing addition, and a welcome change in the rather unchanging program of past performances.

Part Two of the program was easily the better half in terms of audience response. The operetta featured some very fine acting and singing by Nadya Dmitriuk and good, clean humour by Dave Fysyk portraying a "starry dodo" in the fourth act. Rounding off this segment of the program was a dance finale. Here, Curtis Brinker, the only non-Ukrainian in the dance troupe, did some fine 'spits'. At the close of this dance, the audience gave the troupe a rousing ovation. An encore was given, but it was merely a repeat of the finale. This was disappointing, but it was later explained that no special encore number had been prepared.

At the end of the concert, "Shche ne vmerle Ukraïna" was sung with most of the audience participating. This was in direct contrast to the hell-hearted opening rendition of "O Canada". Does this say something for national unity?

Hopefully the success of this concert will mean future stops in Myrnam for St. John's concert tour.

The Ukrainian Professional and Business Club of Edmonton

presents

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by

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- Author of scholarly studies on twentieth-century Ukrainian and East European history
- Editor of *The Influence of Eastern Europe and the Soviet West on the USSR and Russia in World History: Selected Essays of M.N. Pokrovskii*

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EDITORIAL

STUDENT at the crossroads

Student is at the crossroads of its existence. In its brief life, Student has weathered numerous trials and tribulations and has survived to establish itself as a reality in the Ukrainian community — an independent student newspaper which is an open forum and which manages to publish on a regular basis.

The question which must now be put to all Ukrainian-Canadian students is whether or not they feel this project is worth continuing.

Student first appeared in 1968 as the result of the program adopted by the 9th SUSK Congress. One issue was published in Montreal during its first year of existence and in its second year the center of operation moved to Toronto, where it stayed for eight years and thirty-seven issues. In the fall of 1977, Student was transferred to Edmonton, where it is currently published. A publishing schedule of ten issues per year was established and has been adhered to. This is the fifteenth issue published in Edmonton.

Recently, relations were established with the Canadian University Press which will allow Student to interact with the general student community as its Ukrainian-Canadian component. Plans are also, now underway to establish Student as a body which, while still serving the Ukrainian-Canadian student body, is completely independent of SUSK, whose constitution currently houses Student as well. This motion, which will be presented at the next SUSK Congress to be held this August in Montreal, is intended to enhance the future development of both bodies. In addition, review of Student have been generally favourable, and the consensus seems to be that its future development can be one of exceptional promise.

However, Student cannot develop further merely on its desire to do so. There must be some basis for it.

Regrettably, one must say that throughout Student's eleven-year history community support for it has been poor to bad. The generous donors to the "Press Fund" and our faithful advertisers are, unfortunately, a minority in the community, the majority of which is at best apathetic to our efforts. Despite our supporter's efforts, Student, although a completely volunteer operation, has always fought an uphill financial battle, has always lived from hand to mouth, has always been and is still in debt. With an increased publishing schedule, the financial burden, of course, becomes more acute.

It is lamentable that a community which holds numerous large scale festivals annually, maintains an ample stable of dance groups of all shapes, sizes and odours, supports a vast network of summer camps, and is second to none when it comes to zabavas and banquets, fails to support its only student newspaper in Canada. It fails to support an attempt to provide Ukrainian-Canadian students with a vehicle to develop an analysis of the social, political, economic and religious life of our community and to develop themselves intellectually in the process.

Perhaps this lack of community interest in its students' mental development is one reason why the activities of many Ukrainian Students' Clubs across Canada consist almost exclusively of "Kobassa and Vodka" nights, Ukrainian Discos, Ukrainian Pubs, and so on.

Perhaps this in itself explains why Student is usually published almost exclusively on the basis of the resources, both human and material, of one center. While efforts have been made in the past few years to broaden Student's base among its *raison d'être*, the Ukrainian Canadian student body, by locating assistant editors in centers other than in which it is published and through a network of "regional correspondents", the results have been extremely disappointing. The potential for input into Student by Ukrainian students across Canada has been there for some time now. The operation itself has undergone a recent revitalization and consolidation. Yet support from outside the center of publication has not only been sporadic but, one must add, inconsequential.

Thus, the question which will be raised at the Montreal Congress will be one of considerable significance for Student. Given that the potential for a dynamic Ukrainian-Canadian student newspaper exists and that it finds little support outside of a single center, is there any basis for calling it a national organ? Is there any reason to publish at all?

We have to know whether or not we're only kidding ourselves. N.M.

STUDENT STUDENT

ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ

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STUDENT

11246-91 St.

Edmonton, Alberta

Canada T5B 4A2

STUDENT is a national, trilingual and monthly newspaper for Ukrainian-Canadian students, published by the Ukrainian Canadian Students' Union (SUSK).

STUDENT is a forum for fact and opinion reflecting the interests of Ukrainian-Canadian students on various topics — social, cultural, political and religious.

The opinions and thoughts expressed in STUDENT represent the particular situation in which the Ukrainian-Canadian student movement finds itself, both within the Ukrainian-Canadian community and within Canadian society. Opinions expressed in individual signed articles are not necessarily those of the Ukrainian Canadian Students' Union or of the STUDENT editorial board.

Letters to the editor are welcome. We reserve the right to edit materials for publication.

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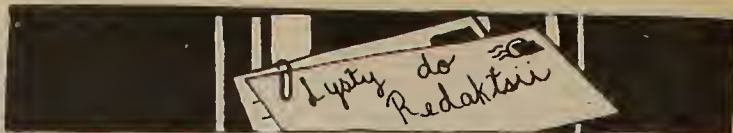
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Letters to the editor are most welcome. All signed letters of reasonable length which comply with Canadian libel and slander laws will be printed unedited (save for purposes of clarity) in this column. We will not print anonymous letters. If for personal reasons contributors wish to withhold their names or use a pseudonym this can be arranged, but in all cases we require both a genuine signature and a return address.

Aw, shucks

I wish to congratulate you on the publication of an excellent newspaper.

Ваша газета представляє проблеми українсько-канадського суспільства в реалістичній перспективі. Ваші методи розв'язки тих проблем прагматичні.

Ще раз gratulую Вам і бажаю Вам айкнайкращого успіху.

З повагою,

Bohdan Hanuschak,

MLA (Burrows),

Winnipeg, Manitoba

The last word

ENOUGH, NESTOR S. is a DOLT!

I will not subject your audience to any more inane comments from his pen. What we need is a critical review of the performance of Ukrainian organizations rather than name calling.

I can barely contain my contempt for the self-styled community leaders which abound in the Ukrainian community, and it seems that Nestor S. is perfectly willing to defend their records.

If that is the case, would Nestor S. be kind enough to explain to Student readers the gross misrepresentation that they received from SUSK at the last World Congress of 'free' Ukrainians. And would he also consent to explaining SUSK's inactivity for the last few years. His silence will be the first eloquent contribution he will have made to the pages of Student.

Jaroslav Strybnetz
Peace River

Read it again

Thank you for letting me see the letter written by Michael Petrowycz in protest of my poems which appeared in the Student and which I wrote while in the Ukraine.

Far from "splitting" on any heritage, I was moved by the deepest sympathy with Ukrainian culture. My poem, "The Kobzar" praises Shevchenko as a great libertarian; my poem "In the

Monastery of the Caves" expresses the emotion that birdsong is preferable to a corpse. "Mosaics at St. Sophia" prefers religious expression to the artificial intelligence of our technocratic society. "St. Cyril's, 12th Century" so deeply moved me with its beauty that it overcame the arrogance of cynicism; as for my poem "At Baby Yar", the horror of man's inhumanity to men left me with silence.

Mr. Petrowycz had better learn how to read.

With all best wishes,
Ralph Gustafson

Likes Lupul

I would like to rise to David Lupul's defense against some rather heavy-handed criticism levelled by Christine Baran [see STUDENT, January 1979, p. 3] against his three-part series on the new Canadian constitution.

Baran accuses Lupul, among other things, of paying too much attention to the "Brah connection" and not enough to the issue of American influence in Canada. This is not true, since Lupul did, in "Part I", provide what I thought was a rather good analysis of the vertical flow of influence between Canada and the U.S. which follows the vertical flow of material goods, especially natural resources. However, the existence of an American influence does not pre-empt the existence of a subordinate mentality produced by a British monarchical connection. And I would further argue that the "Anglo-Celtic discriminating acts" which Baran feels are long gone exist in Canada even today, although both their form and intensity have been somewhat modified.

This question of American influence is but one example of what appears to be an unwarrantably hostile attack laced with cheap pot-shots and based on either a spotty or poor reading of Lupul's articles. Many other examples could be brought to light in which Ms. Baran either misrepresents what Lupul said, or instead of concretely refuting Lupul's research merely offers the reader her interpretation of terms such as "constitution" or her speculations on the ramifications of a Conservative sweep to power. A rather superficial critique of what she refers to as Lupul's "superficial critiques".

In conclusion, it must be

pointed out that even Ms. Baran's major accusation does not hold water. Lupul, in fact, did attempt to explain what the proposed constitutional changes mean for the Ukrainian-Canadian community — both as an ethnic community (Part I) and as part of the general Canadian community (Parts II and III). He even offers a course of action — the community must actively involve itself in the constitutional discussion to insure that its linguistic and cultural rights are met.

I look forward to seeing more of Mr. Lupul's articles.

Brian Romaniuk
Winnipeg, Manitoba

Racism denounced

On January 2nd, the week of Ukrainian Xmas, the C.B.C. through their program called the "Fifth Estate" carried a devastating, scathing, degrading expose of Wakew's past history — in content containing nothing but the sordid and tragic past; not a word of positive, constructive or worthwhile achievements of those Ukrainian people, and staged in a most dramatic, gruesome manner, with blood spatters marking the towns and villages of the Wakew community, implying it seems the barbaric and murderous nature of Ukrainian people.

That kind of an attack on the Ukrainian people of Wakew and Saskatchewan, indeed in all of Canada, on national C.B.C. TV is most despicable, uncalled for and totally unacceptable, and all fair-minded people, regardless of their ethnic origin, their religious, political or cultural differences, should stand up now and send their letters of protest to the "Fifth Estate" and to other Government heads expressing the most strongly worded condemnation of this particular program, deploring the insensitivity and the callousness of the producers of the "Fifth Estate" and asking for a national public apology to the Ukrainian people of Wakew, indeed all of Canada.

I am sending you a copy of my telegram that I sent to the "Fifth Estate". Write! Now! Not just to the C.B.C. but send copies of your letter to others — the addresses of which I am enclosing as well.

Please write, even if it's only a

(LETTERS continued on page 7)

I'm an S.R. (STUDENT reader) and proud of it!

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POSTAL CODE

Liberty, equality and sorority: Part II

This is the concluding part of Ms. Dmytriw's critique of Christine Lukomsky's "Growing Up Female and Ukrainian" (Student March-April 1978).

Although we may not agree with many of Ms. Dmytriw's views, we have printed her article in adherence to our open-forum policy, and will print any further contributions to this discussion.

THE MRS. DEGREE

If Lukomsky's notion of the Ukrainian female's social life is a little behind the times, her notion of the panna's educational process is straight out of history. Contrary to her beliefs, every panna is not TRAINED to go to college/university under false pretenses, and does not study solely for an M.R.S. Degree. Where has Lukomsky been? There are numerous young Ukrainian female doctors, lawyers and actresses in addition to dentists, optometrists and pharmacologists. There aren't very many female engineers period, but it is said that there are in the Ukraine. As for those of golden hands, one has only to write the Ukrainian-Canadian Art Foundation for an ample list of female artists that they — along with cheering, not "clamping," parents — promoted. Why on page 10 of the very same issue of *Student* there was a full page article about Olya Lisowy, a successful young Ukrainian-Canadian female artist. If Lukomsky's statements were applicable five years ago to an American audience, they are not now, at this time, to a Canadian one.

Somewhere in all this muddle, Lukomsky seems to have acquired a distinct abhorrence for certain aspects of Ukrainian culture such as "vyshytia," "pysanky," "iaynyky" et cetera. The list goes on ... It is despicable that the women's liberation movement has expounded and imbued many women with a repugnance for any and every seemingly housewife-related activity (i.e. vyshytia). But the real catastrophe is that Lukomsky, obviously a profound woman, has allowed herself to be brainwashed along with the rest of the bunch and, consequently calls some of the richest, most enchanting Ukrainian traditions "useless." (What good is a "liberated" woman if she becomes ensconced in yet another regime, and is not able to think or judge on her own, or make up her own mind about meaningful elements of her life?)

These customs are far from useless. They are considered an art form by many artists and artisans alike. I find Lukomsky rather contradictory in encouraging the cultivation of female artists on the one hand, and completely rejecting the execution of pysanky and vyshytia on the other. I suspect because the latter happen to be more associated with women than with men.

THE MONEY-MAKING MACHINE

Nor do I believe, as Lukomsky would have it, that Ukrainian society persists in producing a vicious circle of "mindless, useless females" who are intent only on the propagation of "pseudo-Ukrainian" values. Lukomsky sums up the ingredients of a female's success in American life today as consisting of the following:

... marrying the right Ukrainian money-making machine who will guarantee her an income in today's Ukrainian society as well as a lavish ranch with innumerable paintings of the Ukrainian masters, entry to all balls, professional activities and social events with the right sort of expensive clothes

Money-making machine? C'mon. Good media hype though.

At any rate, who is Lukomsky to pass judgement? Is she the standard by which we are to judge who is truly successful and who is not? Who is indeed useful and who is not? She yammers that Ukrainian females are not politically active, and are not instrumental in

Ukrainian-American policy making. Yet she does not offer any political views, strategies or suggestions to better the Ukrainian-American situation. She says that the Ukrainian female's role is a passive one and that she sees no basis for the claim that Ukrainian society is matriarchal. Society is a global term that should be used judiciously in conjunction with such allegations. The context in which it appears must make the scope of the term clear if ambiguity is to be prevented. Lukomsky fails to elucidate the term

verbaters or be what it may, but unfortunately she also seems to be liberated of some common sense and common courtesy especially with regards to her respect (not necessarily love, but respect) for family and homeland.

She may have mastered or at least probed the movement and stirred problems of acquiring self-identity, independence and social awareness. But, if this quest must be reduced to passing godlike judgement on others, denigrating active Ukrainians as "collaborators" in Ukrainian culture, belittling one's parents in front of a large portion of the public with a devil-may-care attitude, and unjustly labelling the bulk of Ukrainian females as mindless, I don't think the result is a good one. At least, it certainly should not be called "liberation." Retardation (as in a backwards



and simultaneously maintains that she sees no basis for the matriarchal claim. It can only be concluded that she is not an authority on history or anthropology and is not very intent on research.

It appears that Christine Lukomsky had some serious grievances (with regards to equality, sexuality, men, the establishment, Ukraineism, assimilation and growing up in general) and she found an excellent vehicle for airing those grievances in the women's movement and the printed word.

I feel that some of them are legitimate, although they still contain subjective value judgements and are erroneously ascribed to one select group of people. I would summarize as follows: (1) some parents are more concerned with their son's, as opposed to their daughter's, career; (2) men do seem to figure more prominently in Ukrainian politics; (3) the Ukrainian community does not seem to provide many outlets for unattached, self-thinking females; (4) the growing North American materialism is sickening; and (5) certain "vyshyvani vechernytsi" creations do not look very elegant at all. For each of the above, however, I have ten disagreements with other statements made in the article (i.e., elegant or not, embroidered evening gowns are hardly tools of propaganda as Lukomsky seems to think) and tossed amongst these the "legitimate" complaints are few and far between.

MORE THAN SHE BARGAINED FOR

Furthermore, due to the movement/end/or career, Lukomsky may be liberated of old inhibitions or

and their bank accounts in the hopes of sustaining an officially relatively young Israel.

It seems that any time a female (males are not excluded from this phenomenon) of Ukrainian origin attains a certain amount of professional recognition within the "Anglo" world she not only misplaces her roots, but is compelled to join in uprooting them as well. Each and every group of people has its adversaries, but why why must it forever be that our most ardent ones spring from our own bloodline?

Where oh, where are our Erica Jongs? Famous or infamous besides, the point, novelist Erica Jong, in a recent interview (Maclean's, Vol. 91, No. 17) asserted: "I am interested in the survival of the Jewish people at the state of Israel. And I'm proud to be born Jewish."

Contrast Jong's assertions with the following recommendations made by author Helen Potrebko in a recent interview (Student, Vol. 10, No. 44): "I would like to see the day when Ukrainian-Canadian organizations would spend less time worrying about Ukraine ... I think it's necessary we do all sorts of support actions as brothers and sisters, but not as Ukrainians."

This during a time when her "brothers and sisters" in the Ukraine are being imprisoned for reading poetry. This, during a time when French Quebecois are saying to hell with Canada! I would never suggest that Potrebko or any Ukrainian Canadian mimic the Quebecois in this respect. But could she not possibly muster up somewhere from her "factual and formulaic" notion of ethnicity a "Vive l'Ukraine". Even a subdued "Vive les Prairies" would be nice. French Canadians are concerned with the survival and nurturing of their mother tongue. We would be thrice blessed if this also became one of Potrebko's (as well as others' like her) open concerns.

There is a young Ukrainian-Canadian female singer who has appeared on "Celebrity Cooks" and an assortment of other programs, and whose alluring voice has taken her as far as Japan. I will refer to her as "Hania". Hania may simply be an example of writer Myrna Kostash's stigmatized second-rate citizen. However, Hania's recent appearance on the Alan Hamel talk

show illustrates my point. Usually, when a guest's ethnic background is mentioned on the show, the guest affirms without hesitation and more often than not lunges into an account of this, this and that. When Hania guested on Hamel's show, however, the discussion went like this: Hania says, you are Ukrainian — no response — aren't you? At the mention of the word, Hania immediately clamps up and barely hm-hms. Hamel continues and politely asks her, with that rabbit-face smile of his, to say a few words in Ukrainian so that he may hear some of the language. Hania, after blurring out some tune about "Iaitsi Iaitsi kobasa" cuts off a stunned Hamel: "Do we have to talk about this?"

Shevchenko's last two lines, in the aforementioned poem, "materialized the real tragedy." "Obnimatisia zh, braty moi, Mol us blahaui! Shevchenko nas blahaie, a Lukomsky vyvayae. (And with such gusto and enthusiasm at that).

THE STRUGGLE CONTINUES

I would like to end with Shevchenko's penetrating words. "I synavky prokieridshet svetyi synamy" (Ms. Lukomsky, I did notice the word "synamy" [sons]. I did notice the word "dockhy" [daughters] was not mentioned. But, I'm not going to join in the chrysalis, biased and unrealistic approach which you take to life and your process of growth, and which is reflected in your article. It should be fairly obvious why the word "synamy" was used (as in the collective sense of the German geschwestern) and that its selection was in no way slighting to females — or if that word is too fragile sounding for you — to women. If you're going to quibble about immaterial cases of linguistics, as many feminists do — hence, such needless atrocities as "post-mistress" — I can only assume that it is due to the lack of a better argument on your part).

Yes, the Great Ukrainian vs Ukrainian, Ukrainian Cuts Ukrainian, Throat Battle is still going on. Only in this case, unfortunately, the prime contention happens to be one Christine Lukomsky. (A woman! Entering what used to be quite exclusively the domain of men).

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Ukrainian Canadians. We are unique. We have been able to explore and clarify our ideas and values to a great extent. In the search for our identity, however, it is obvious that not everyone has followed the same path. As such, we are presently faced with serious conflicts and differences of opinion, be they political, religious or whatever.

But we do have a common denominator. Art. Ukrainian Canadians are seeing the emergence of unique trends in art which have outstayed the bounds of Ukrainian traditionalism, but, still, in essence maintain a basic Ukrainian character. This, not all together new found expression, has found acceptance in all spheres of contemporary art. It does not confine itself to only a Ukrainian audience but is accepted with enthusiasm among all Canadians.

Two artists active in the creation of this "Ukrainian Canadian art" are Tad and PrimRosa Diakiw of Calgary. From their "Kolibri Gallery and Studio," the couple have provided all Canadians with excellent examples of Ukrainian ceramics and painting.

Student: Where did you study art?

Ted: The earliest influences on my artistic career came from way back — when I lived on a farm in Northern Alberta. I found it a satisfying earthy existence being in tune with the seasonal agricultural cycle and caring for animals — especially horses.

While attending school I had little motivation for being an artist although I did do drawings for teachers and peers. It wasn't until later, when a nun from a High Prairie school motivated me did I decide to pursue a career in art. When I was 20 I moved to Calgary to study art. I took commercial art at first — because basically I didn't understand what fine art was. It wasn't until later that I took painting and graphics and began a five year apprenticeship under Ed Drahynchuk.

PrimRose: I was born in Calgary and studied at the Allied Art Centre from 1959-52 under Katie Ohi. During the same period I studied watercolours privately with a student of Walter Phillips.

From 1962-66 I studied painting and sculpture at the Alberta College of Arts. I studied Ukrainian at the University of Calgary from 1971-73 and initiated my grad work in 1975 as a fine arts major.

Student: What or who has influenced your art or your wanting to become an artist?

Ted: Ed Drahynchuk was of some influence, but it was Primrose who decided that I should be a potter, and like a good Ukrainian husband I listened to my wife. So, in 1969 I went back to college and began a program in pottery and water colours. I then started a studio with Harlan house called the English Clay Association. I went through several steps leading to increasing independence and finally started Kolibri in 1977.

PrimRose: A combination of Alberta landscape and a feeling for my heritage. Also, when we lived in High Prairie — I



PrimRose Diakiw at work in "Kolibri"

acquired a feeling for the simple life, respect and reverence for the earth and what it produces. The church also represents for me the feelings for my culture and has influenced my art. I paint with intricate detail, trying to portray a respect for Ukrainian mentality which is precise and intricate in its expression. This expression is carried over into the language, embroidery and even pysanky. Our culture is a consciousness, a totality and this includes the liturgy. Being in High Prairie gave me the time to get into that space. My surroundings and paintings are an expression of my soul, my Ukrainian roots. My concept is that of the total concept of life, not just that which is within the walls of my studio. The fact that I make bread, kolachy and korvai influences my work.

Student: What about style and media?

Ted: Down to earth, peasant. I'd rather reach the people than have it stored in the back of a museum. My style is influenced primarily by my heritage and the North American influence — the Indians. Kind of what's ingrained and what's here. I try to find a balance between the two.

PrimRose: I work with the Byzantine concept. Flatness of

space imbued with spirituality created by an overlay of colour and pattern. It results in a vibrance of colour. I do this in my icons, landscapes and portraits.

I like to deal with portraits in their own environment — not just a physical face, but them, their personality, their life.

Student: What sources do you use to create Ukrainian art?

Ted: I study books on Ukrainian art and this is my basic source of information, besides museums and other artists. But an artist is always dictated to by the material that is available to him, and of course, the materials we have here are different from those in Ukraine.

Books are limiting in that my sense of sight is the only sense that absorbs the design and that is very restrictive. Through my studies and observations I get a feeling and/or interpretation for that design. What I actually create may bear no physical resemblance. I don't feel a need to replicate art from Ukraine, rather I see us building the beginning of a culture, rather than at the end.

I particularly like the Trypillian era, and would really like to someday use their primitive methods.

I think pottery is still enjoyed in this day of technology despite it's ancientness for the same reason we plant trees in our yard rather than covering it with cement. Pottery is a complete cycle, that is, it deals with air, water, land and fire. We see something lifeless and without form, then man comes along with a vision. He forms and shapes this vision with his hands. Without man's mind, imagination and needs things would all lie as they were. Pottery probably helped man take his first steps to civilization.

PrimRose: I use original icons and other artists. Most of my sources come from books. I feel the same limitations that Ted does from using only books. For this reason I am planning to visit Ukraine to get more of a feeling for Ukrainian art, the people, land and atmosphere.

Student: In what direction is Ukrainian art moving in Canada, as compared to art in Soviet Ukraine?

Ted: A trend seems to be more obvious in arts like music in Canada than it seems to be in pottery and painting. There are too many parts and this makes it difficult to see a totality. I also feel we're influenced by everything around us.

PrimRose: I wonder if anything can be said of art in Soviet Ukraine because of the repressive system. You see only what they want you to see. There is a certain awareness in the sculptures called "socialist realism."

Woodwork and craftsmanship is allowed survival for token reasons but most forms of art including music and writing are subjected to the pressure of the system. Because personal expression and comment are not allowed the art is showing that realism — the death of spirit.

Student: What's it like being an artist in the Ukrainian community?

Ted: I feel an identity and kinship with younger people whereas the older generation are basically more involved with survival. Education differs these two generations as does the older generation's affinity to things from Ukraine and their previous setting.

PrimRose: I feel involved in a renaissance, that is, a search into my heritage and using it in contemporary work as a Ukrainian Canadian. I think this is important because we can't freeze a cultural concept valid in the 1920's and continue to say that it is valid as Ukrainian art, that because we are of Ukrainian heritage it will come alive. I am Ukrainian and therefore my art is of my Ukrainian soul, my consciousness. Being Ukrainian is a consciousness and therefore third and fourth generations will perpetuate themselves. Taras



Ted Diakiw putting the finishing touches on a ceramic work.

Schevchenko addressing Ukrainians living, dead and yet unborn refers to this consciousness.

At times though I feel alienated because I'm of Ukrainian and Irish decent and therefore not thought of as being a true Ukrainian, yet this seems to be a local attitude. I feel much more accepted nationally. People might think I'm expressing myself as Ukrainian only because of my husband. It's simply not true.

Ukrainians, at times, don't accept a Ukrainian artist until they're nationally known or by the style of work they do.

Shumka Dancers on whirlwind tour

The Ukrainian Shumka Dancers of Alberta are pleased to announce the itinerary of their twentieth anniversary season. A company of sixty dancers and twenty-four musicians will perform at the Jubilee Auditorium in Edmonton March 1, 2, and 3rd; the Jubilee Auditorium in Calgary March 10th; the Masonic Auditorium in Detroit March 24th; Hamilton Place on Sunday, March 25th; the Winnipeg Centennial Center in Winnipeg on March 29th and 30th and Saskatoon's Centennial Center on March 31st.

The Ukrainian Shumka Dancers is a non-profit organization which was formed in 1959 to preserve the art of Ukrainian folk dance.

For the first ten years of its existence, the group performed in small communities throughout Alberta, Manitoba and Saskatchewan. Their first big trip was to Expo '67 in Montreal where they danced ten days in front of crowds from all over the world.

Two years later, chance for tremendous exposure and stage experience was offered by the Bi-

Annual Folk Festival in Tunisia, North Africa.

Meanwhile, Shumka continued its appearances at various conventions and functions, plus its annual concerts in Edmonton. In 1970 an important change took place. Instead of staging a two-hour series of short, unrelated folk dances, Shumka adopted a policy of storytelling through dance, as in ballet. Thus, concerts now consist of one or two themes, enabling the audiences to enjoy the old, familiar folk steps in a refreshingly new perspective.

During the summers of 1976 and 1977, the group was invited by the Fujita Corporation of Japan to perform at a mountain resort in Hakone. Shumka's stage presence was further developed through the strenuous regime of two shows a day for four weeks.

Shortly after, the group produced a recording of some of its dance music. The record was arranged and directed by well-known Edmonton musician E. (Gene) Zwodzesky, who now arranges all of Shumka's music.

In 1978 the troupe made its

second appearance at the Canada Day festivities in Ottawa, having been there the previous year. They were deeply honored during their second visit by the fact that they were the only ethnic dance group in Canada invited to perform on Parliament Hill.

That same summer they had the privilege of dancing at the Command Performance in Edmonton for Her Majesty Queen Elizabeth II. As well, they appeared on world-wide television performing in the Opening Ceremonies of the XI Commonwealth Games.

In the fall of 1978 Shumka received an Award of Excellence from the Government of Alberta.

The group has numerous plans for the future, plans which involve travel, change and new ideas. One thing, however, has not changed since the group's beginning in 1959 — its objectives: to promote better understanding and appreciation of the art of Ukrainian dancing, as well as the preservation, development and advancement of Ukrainian culture as part of the Canadian heritage.

The crisis of Ukrainian bibliography

Bohdan Chomiak



Edward Kasinec, during his recent visit to the Canadian Institute of Ukrainian Studies in Edmonton, held a seminar on the state of Ukrainian bibliography and its critical tasks. Mr. Kasinec, research bibliographer and librarian at the Harvard Ukrainian Research In-



Edward Kasinec

stitute, lamented the woeful neglect of this field of Ukrainian studies during his exuberant presentation.

His dirge began with a description of the destruction of the Simon Petliura library in Paris and the library of the Ukrainian Academy of

Sciences in Kiev. This loss, and the inadequacy of Ukrainian holdings in North America, has put Ukrainian researchers at a serious disadvantage. Because research after World War Two was conducted by individuals, familiar only with limited source materials, the inadequacy of Ukrainian holdings was unnoticed until attention turned to broader Ukrainian themes.

The new focus on broader Ukrainian themes should develop the study of the various Ukrainian groups. Thus Mr. Kasinec viewed Ukrainian studies in the West as a complementary component of research and study conducted in Soviet Ukraine. This presents some difficulties, however, because integration between academic communities of the East and West is limited, and because the quality and quantity of Soviet Ukrainian publications available in the West is falling off.

Mr. Kasinec turned to examine the history of Ukrainian library science. He suggested that in the closing phases of the nineteenth century, Ukrainian bibliographical material was well developed, and that his material was utilized and expanded by scholars in the inter-war era in Soviet and Polish-dominated Ukraine. A particularly fine example of this was Volodymyr Doroshenko's history of Ukrainian

bibliography. Unfortunately, as Kasinec pointed out, much of this has been destroyed or neglected, although Ukrainian library science is making a resurgence back into the field of Ukrainian studies.

As a discipline, Mr. Kasinec suggested that Ukrainian library science is faced with six tasks. These tasks are: 1. to produce a comprehensive bibliographical guide to Ukrainian research; 2. to form a conceptualization adequate for the thousand year history of Ukrainian book culture; 3. to begin reprinting and locating antiquarian Ukrainian classics; 4. to develop a theoretical categorization of published Ukrainian materials; 5. to develop an information exchange for rare materials; and 6. to unearth private libraries full of valuable source materials. These tasks will not be developed if Ukrainian culture is treated as a profession of sentiment, rather than as a business. According to Mr. Kasinec, the time is ripe for a change in the whole approach to Ukrainian studies.

Upon the conclusion of his seminar Mr. Kasinec fielded a number of questions and wandered out of the chamber surrounded by inquisitive admirers. His seminar bodes well for the enhancement of Ukrainian studies in the future.

Communists, Ukrainians, and agrarian discontent

Pavlo Mykhailuk

The Communist Party of Canada was successful in organizing among Ukrainian-Canadian farmers in the 1930's because they were the only group which provided a potential solution to the economic crisis of the depression. The broadly nationalist groups not only did not develop an economic program of their own but actively opposed the communists' efforts to organize among Ukrainian farmers in the prairies.

This was the major thesis outlined by Andriy Makuch during his seminar entitled "Ukrainian-Canadian Communists and the Kryza in Alberta", which was presented 30 January 1979 in Edmonton as part of the Canadian Institute of Ukrainian Studies' seminar series.

Mr. Makuch developed his thesis through an analysis of the various social forces which were at play during the 1930's in the heavily Ukrainian populated bloc northeast of Edmonton, and interspersed his presentation with numerous accounts of incidents illustrating his points. For the Ukrainians in Canada, the depression was more than an economic crisis. It was a social crisis as well, one which would result in the ritualization and solidification of the informal post-World War One exclusion of Ukrainian communists from the mainstream of Ukrainian-Canadian society. The forces at work in the Ukrainian communities were often different than those in most other Canadian communities, hence it is not surprising that their reactions to the depression would also be different.

Externally, Ukrainian-Canadians faced the same bleak economic outlook as all Canadians. However, their condition was exacerbated by several factors: their relatively recent arrival to Canada, their generally poorer lands, and their comparatively small amount of capital put them at the bottom of the economic ladder, while their weak knowledge of English and their 'foreign' ways put them into the lower category of the Canadian social scale. It was difficult for them to live in Canada even in prosperous times — the depression was an additional burden to bear.

Internally, Ukrainian-Canadian

society had been rocked by the news of show trials in the 'old country'. They protested directly, by petitioning national and international bodies on Ukraine's behalf, and indirectly, by ostracizing completely those Ukrainian-Canadians who adhered to bolshevism.

It was in this volatile depression atmosphere that Ukrainian-Canadian communists undertook a campaign to radicalize Ukrainian-Canadian farmers in 1931. Ukrainian Communist Party of Canada (CPC) members had formed the backbone of the party since its inception in 1921, but had played a minimal role in its key functions and were restricted to activity mainly within their foreign-language unit. Hence, when the CPC undertook a campaign to radicalize all Prairie farmers by forming the militant Farmers' Unity League (FUL) as an alternative to the existing farm unions they sent their Ukrainian lieutenants to work among Ukrainian farmers — where they had a degree of support already — rather than into other fields.

The fact that Ukrainian communists actively organized their fellow countrymen for radical activity during the depression initially invoked a certain response, namely, an active resistance by Ukrainian patriots on the basis of what had just recently happened in Ukraine. The success of Ukrainian communists in organizing their countrymen for radical activity — at least relative to other ethnic groups, particularly the English — invoked a further response by Ukrainian patriots, namely manifestations of loyalty to their adopted country and disassociations of communism with



Andriy Makuch

Ukrainians. This was both a recognition of their tenuous acceptance into Canadian society and a reflection of their genuine belief that the communists were undermining the British ideals they had adopted as their own.

The manner in which these forces played themselves out was

(COMMUNISTS continued on page 7)

• The Ukrainian Democratic Movement (UDM) was recently chastised by the Ukrainian Central Information Service (UCIS) for the inaccuracy of its recent statement in *Svoboda* which voices the UDM's disagreement "with the slogan of the revolutionary wing of the Organization of Ukrainian Nationalists" (OUN) head, Yaroslav Stetsko, who recently appealed to Ukrainians outside of Ukraine not to accept citizenship in the countries where they reside." The UCIS, which is the revolutionary OUN's press bureau, feels that this statement distorts Stetsko's position, since Stetsko "not only recently, but for decades has spoken against and will continue to speak against the conception of two fatherlands, which leads to assimilation and denationalization." Does this mean we can't vote in the next election?

• Boy, oh boy! Can we ever raise our heads and say that we've "made it" in Canada. Did you see that Ukrainian Christmas special on CBC? During PRIME TIME! Colour ad in Maclean's and all. The KYK National Executive almost collectively bursting their blood vessels as their heads swelled with pride. Learning all about the intricacies of the Ukrainian Christmas ritual calendar. And Cecil Semchyshyn's voice... Actually, my friends, we got our mawkish taken to the cleaners. The show would have been allright at half the length (preferably the first half) and shown regionally — but broadcast coast-to-coast before a possible audience of twenty million plus??? Perhaps we should just stick to politics, religion, and chronic alcoholism.

• Our newly appointed Governor General, Ed Schreyer, seems to be making quite a name for himself in the Ukrainian community. During his recent visit to Buckingham Palace, Schreyer mentioned to the Queen that Ukrainians in Canada still actively maintain their culture and traditions, while Mrs. Schreyer arranged to have *kutnya* at the dinner table, their visit coinciding with Ukrainian Christmas. For this, the Ukrainian Canadian Committee has presented the Schreyers with a copy of Shevchenko's *Kobzar* and Lesia Ukrainka's collected works in English translation. In addition, Schreyer was the honoured guest at the Winnipeg Ukrainian Professional and Business Club's *Malanka*. The Governor-General wore a Ukrainian embroidered shirt, while the club president was decked out in a snappy tuxedo. Guess which one's the politician.

• The long standing linguistic debate about the difference between the Ukrainian and Russian languages has been solved at last! Conclusive evidence shows that Russians are simply boors who never learned to speak Ukrainian properly.

• Those of you who celebrated the proclamation of Ukrainian independence this January 22 may be interested in knowing that, once again, you've been duped. The Fourth Universal, which proclaimed Ukraine an independent sovereign state, was actually passed on January 25, 1918. It had been scheduled for January 22, but the Ukrainian Constituent Assembly which was to have convened on that day was unable to do so owing to military pressure on Kiev. Hence the document was merely dated back to January 22. What's a few days among friends?

Best wishes for continued success in *Student*

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CLUB NEWS

ST. CATHERINES: The Brock Ukrainian Students' Club has the honour once again to invite all the eastern Ukrainian Students' Clubs to their Fifth Annual Invitational Volleyball Tournament and Awards Dance. The tournament is being held on Saturday 24 February 1979 at the Brock Physical Education Complex, DeCew Campus, in St. Catharines.

It is designed for the fun and enjoyment of the participants, and is not designed for organized club or varsity teams. Unfortunately there were a few misunderstandings last year as to the calibre of play expected, and the club stresses that the tournament is for the enjoyment of registered members of the registered clubs. An Awards Dance will be held at the Ukrainian Black Sea Hall (455 Welland Ave.) in conjunction with the event (the trophy for the team which tries the hardest but aren't close enough to win has been re-established). Registration must be completed by 15 February 1979 (send to Brock Ukrainian Students' Club, Brock University, St. Catharines, Ontario). For more information contact (416) 688-5732.

The following regulations have been established for the tournament:

1. Registration forms must be received by February 15 at the latest!
2. Registration fee is \$20.00 per team.
3. This is a co-ed tournament, hence there should be a minimum of two females, or two males on the court at all times. A minimum of five players per team will be accepted with a maximum of twelve members per team.
4. Team members not signed in on their team list, returned by February 15/79 will not be allowed to play or substitute later in the day.
5. Each organization or club may enter two teams if there are enough people to play on each team.
6. All teams will abide by the rules, regulations and standards set by the tournament committee. Decisions over disputes, etc., made by the committee will be considered final and decisions must be respected.
7. The tournament will consist of round-robin time limited games to accommodate the number of teams that wish to play.
8. Teams members must be registered members of the students' club.

NOTE: When your team is not scheduled to play, it will be expected to provide one or two members as scorekeepers and linemen. Points will be deducted if you are not available for the designated time.

EDMONTON: The University of Alberta Ukrainian Students' Club, having already offered its members three socials, organized volleyball, the "You are what you culture" workshop, a celebrity roast, Christmas caroling and USC jerseys as well as several action group meetings, has still not run out of steam. A "Ukrainian Language Conversational Group" is now getting underway and future plans include recruitment aid to the Ukrainian bilingual schools program and a possible Ukrainian theatrical production. And, of course, a mid-term ski trip to Kimberley, B.C. Rumour also has it that the club is planning to stage a re-enactment of the Mongol invasion on February 17-19, when hordes of USC members will descend from the East on Vancouver, site of this year's SUSK Western Conference.



Members of the Edmonton USC-SUSK-Student carolling expedition invading the home of yet another luckless victim during the recent festive season.

Communists

(continued from page 5)

best illustrated by events in Alberta. In the first place, the Alberta Ukrainian block settlement, extending from Bruderheim to just beyond Derwent and from the CNR line to beyond the North Saskatchewan River, was the largest in Canada, numbering over 50,000 souls. Secondly, it was in this area that the Ukrainian communists' rural support was the greatest, largely because many Ukrainians who settled in this district had been radicalized by their experiences as migrant labourers in the mines or on the railroads.

During the years 1931 to 1935, the Ukrainians in the block district were in a constant state of upheaval. Opposing camps tried to stack public meetings, a number of which ended in open melees; demonstrations and counter-demonstrations were held; priests were haggard mercilessly; there were grain strikes; there was a hunger march in Edmonton; and the list goes on. Whether anything was accomplished by all this is questionable — the grain was raised after a successful strike in Myram and a number of repossession auctions were postponed or called off. The times were grim, seemingly hopeless, and the communists organized on that hopelessness. The rest of the community was largely resigned to the fact that prosperity would return

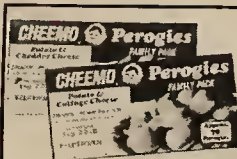
when things got better. In the meantime it was best to remain innocuous, or so their leaders said. The seminar concluded with a spirited discussion session which

focused on various aspects of terminology and the debatable nature of relations between the Ukrainian community in Canada and in Soviet Ukraine.

Best Wishes

Mir Huculak

from
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Letters

(continued from page 2)

dozen words. Let us not shrug off our consideration for our people with the excuse that "it is not of my concern", that somehow the distant Ukrainian brother is a misfit and deserving of such devastating destructive criticism, because let me say to each of you, that an attack such as we witnessed affects all Ukrainians, all ethnic groups, and only by standing up to such callousness, and protesting and defending ourselves, can we hold up our heads with dignity, and self-respect.

Yours sincerely,
John R. Kowalchuk, M.L.A.
Melville Constituency
Saskatchewan

Below is the text of Mr. Kowalchuk's telegram which he addressed to the "Fifth Estate" (c/o CBC, Box 500, Station "A", Toronto, Ontario), and the addresses to which copies were sent.

Your program of January 2 which was to "highlight" the Wakaw Community Festivities, but was instead perverted, taking quotes out of context, to dramatize and sensationalize the negative side of Wakaw's past history, with much of the commentary degrading, insulting, debasing and even untruthful, was a deliberate attempt to discredit and debate an ethnic minority, the Ukrainian people — not only those living in the town of Wakaw, but throughout Saskatchewan and Canada.

To find that there still is conservative white Klu Klux Klan discrimination in Canada is not surprising, but to find a National TV network promoting and fostering such programs at a time when the whole question of national unity is at stake, and the cry for all Canadians to take part in support of Canadian unity structure, even the CBC, is most incomprehensible. Your program of "Wakaw" is a classic example of your gross insensitivity and stupidity in this regard. Such programs do nothing to promote and build up Canadian unity but in fact are a great destructive force in Canadian cohesiveness.

The Ukrainian people of Wakaw and indeed all of Canada must be apologized to.

As a member of the Ukrainian-Canadian ethnic community I want to thank you for your "wonderful gift" - live days before Ukrainian Christmas.

Mr. Lorne Nystrom, M.P.
New Democratic Party,
House of Commons, Ottawa.

His Honour
The Honourable Ed Schreyer,
Governor General of Canada,
Rideau Hall,
Ottawa, Canada.

Mr. Al Johnson,
President, C.B.C.,
1500 Bronson Avenue,
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Chairperson,
Human Rights Commission,
219A-21 St. East,
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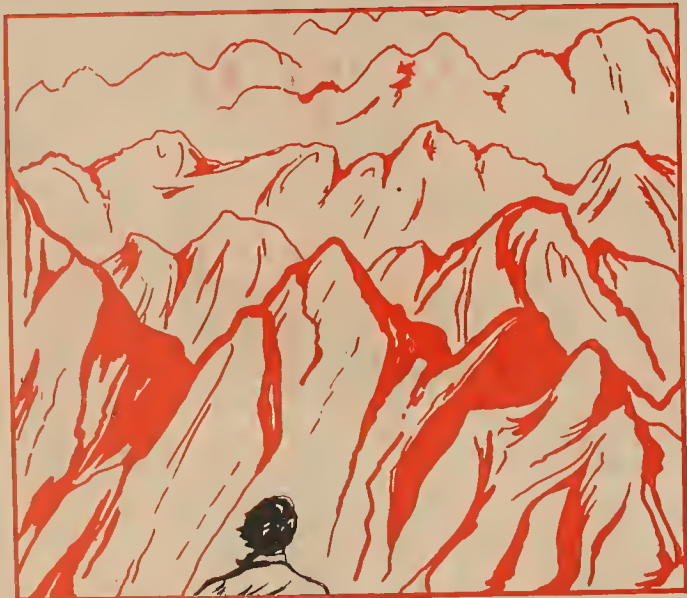
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THE FUTURE: WHERE ARE WE GOING?

For more information and pre-registration
(\$15 before Feb. 1st) please contact
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